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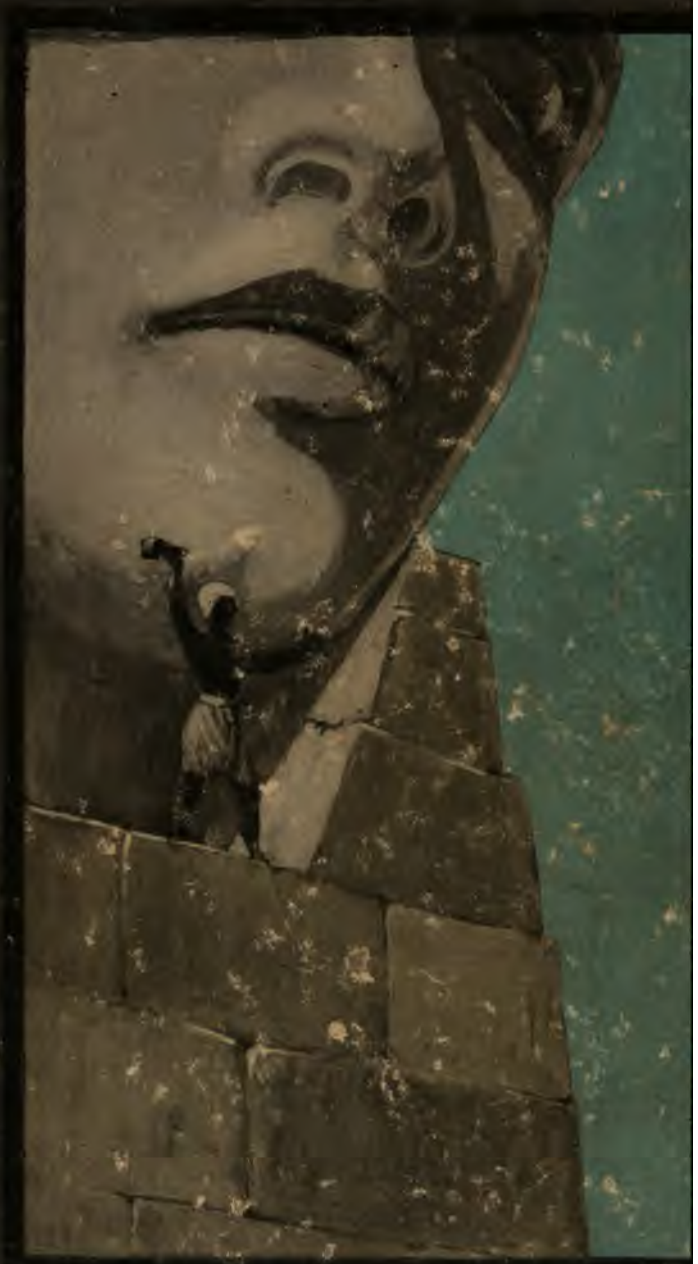

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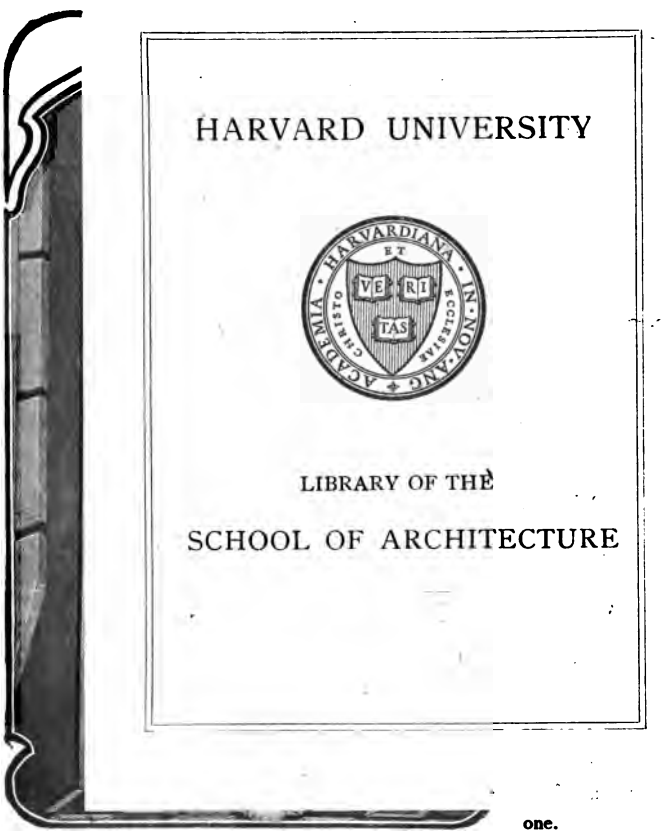

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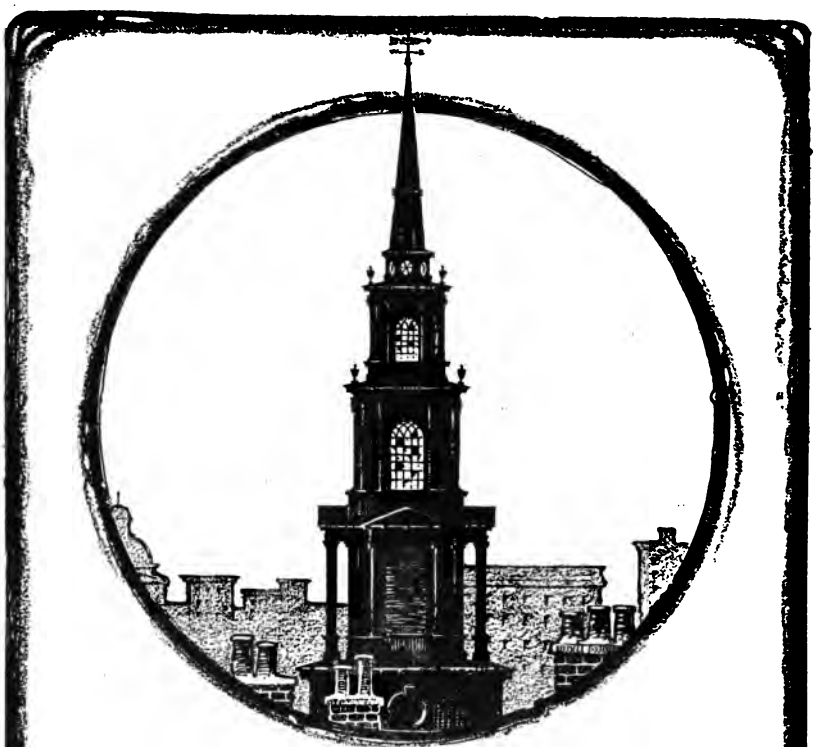

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The Future of American Architecture

IT is rather an interesting thing to speculate upon the future of American Architecture. When we look back, we see that certain types of building and ornamentation have become so characteristic of certain times and places that we think of them as definite *styles*, as the Egyptian, Greek, Roman, Byzantine. The distinctness which each of these styles has for us is due largely to the wide range of our view which brings them all within a single glance and enables us to compare them. So compared, the architecture of each country and period seems relatively simple in its type. But this comparative simplicity disappears when we fix our attention on any one alone and observe how many variations it comprises within it. And so, when we turn to our own country and its architecture, the curious mind instinctively searches for the central qualities of our highly diversified art,—the qualities which in future times will be regarded as typical of the great North American nation.

Unless every analogy fails, a thousand years hence the architectural student will speak as glibly and knowingly of "the United States style" as we do of the French Gothic or any other style. Let us try to guess what will be accounted its dominant characteristics.

The style of any period is based on something more than the mere physical qualities of a building,— it includes with these the mental qualities of the builders. At first thought it would appear that the recent development of steel in building construction must play an important part in the question of style; but second thoughts show that steel has introduced no new structural device comparable in revolutionary importance with the arch of the Romans or the ribbed vault of the Gothic period. It does more than wood and iron can do but it does it no differently,— no new constructive principle is involved. It gives us wider openings, slenderer piers, taller buildings, greater roof spans, but save in degree adds nothing to the artistic resources already at our command.

It is rather to the mental qualities of the people that the chief characteristic of the American style will be due, and these are determined partly by our racial heredity and partly by our geographical situation relative to other peoples. By heredity we are English; by our position relative to other civilizations we are singularly independent. The soil of the country we

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inhabit preserves no monuments of earlier races; the environment of our growing people has been free from artificiality, from tradition; Nature has been our school mistress, and has taught her lessons in her own direct way. With the general acquirement of wealth and social complexity comes the need of corresponding architectural development. At the same time has come a knowledge of the arts of all the world which is bewildering in its variety. Now, to every other people save ourselves this knowledge comes as an addition to mental traits already fixed by centuries of habit, so that its reception is affected by them; it is as if a new color were laid over one already existing, which tinges the new one inevitably, and makes its effect less vivid. But the American is free from these predispositions, and judges with a relatively unprejudiced mind the artistic achievements of the world as they are presented to him. The effect of this is to produce in him a catholicity of taste which when seen through the prospective of time will, I believe, constitute the distinguishing trait of his own achievement.

I can best define this quality by an illustration. A man who has been born, bred, and lived to maturity in any given neighborhood inevitably shows in his intercourse with others the limitations of his experience. He is local and identifiable. On the other hand, a man who has been trained in many schools, and has travelled much, and mingled in diverse societies, takes on a character which is distinctively non-local, and which is very hard to identify. His distinction is his absence of limiting traits, his cosmopolitan quality. Compared with him the other man is provincial.

In a similar way, I think, the ultimate distinction of American Architectural style will prove to be its cosmopolitan quality, drawing its inspirations from many sources, and undergoing the all-pervasive influence of a people untrained in the arts, American Architecture at its best should have a well-defined centrality among the arts of all other nations. The time will come when it will be deemed provincial to give a building the earmarks of any particular locality, or to betray a preference for any particular style. To get a style by avoiding a style,—that is the paradox of American Architecture.

ROBERT D. ANDREWS.

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Will, George G.	120 Boylston Street
Wright, Vernon A.	22 Congress Street

HONORARY MEMBERS

Abbott, Samuel A. B.	23 Court Street
Bacon, Francis H.	96 Washington Street
Clark, J. Thacher	Harrow, England
Howells, William D.	48 West 59th St', New York City
Longfellow, W. P. P.	479 Broadway, Cambridge
Moore, Prof. Charles H.	19 Follen Street. Cambridge
Morse, Prof. Edward S.	Salem, Mass.
Norton, Prof. Charles Eliot	Kirkland Street, Cambridge
St. Gaudens, Augustus	57 Broadway, New York City
Ware, Prof. William Robert	Adams Street, Milton, Mass.
Ware William Rotch	211 Tremont Street

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ASSOCIATE MEMBERS

Allen, John M.	Marion, Mass.
Bacon, Charles J.	Phillips Building
Brough, James	8 Bosworth Street
Cabot, F. Eliot	55 Kilby Street
Coolidge, Charles A.	Ames Building
Gardner, E. C.	Springfield, Mass.
Gardner, George C.	Springfield, Mass.
Gregg, David A.	8 Beacon Street
Guild, Irving T.	6 Beacon Street
Hallowell, George H.	10 Marlboro Street
Olmstead, Frederick L., Jr.	Brookline
Olmstead, John C.	Brookline
Ross, Denman W.	Brattle Street, Cambridge
Shurtleff, Arthur A.	9 West Cedar Street
Swett, Warren P.	50 Claremont Ave., Arlington Heights
Stevens, John Calvin	Oxford Building, Portland, Maine
Warren, Harold B.	Milton Road, Brookline
Warren, Samuel D.	220 Devonshire Street
Woodbridge, S. Homer	3 Hamilton Place

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STAINED GLASS WINDOW, PORTLAND, MAINE
Alfred Schroff, Artist

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RESIDENCE AT BAR HARBOR, ME.
Chapman & Frazer, Architects

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HOUSE AT IPSWICH, MASS.
W. G. Rantoul, Architect

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PEMBERTON BUILDING, BOSTON, MASS.
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CHAPEL AT MANCHESTER, MASS.
Jas. T. Kelley, Architect

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HOUSE AT PROVIDENCE, R. I.
Stone, Carpenter & Willson, Architects

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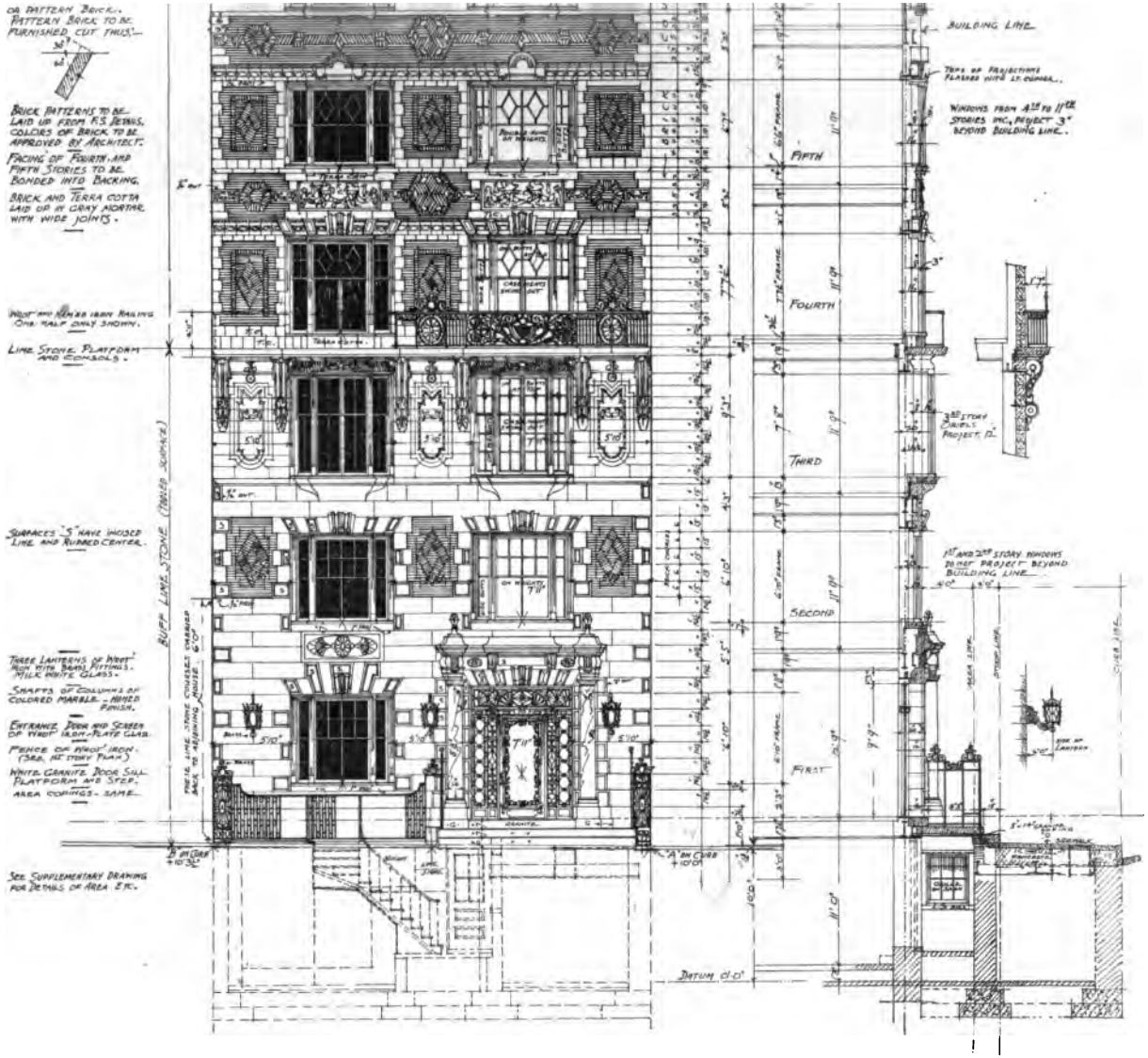
OR PATTERN BRICK.
PATTERN BRICK TO BE FURNISHED CUT THUS
BRICK PATTERNS TO BE LAID UP FROM R.S. DEVENS. COLORS OF BRICK TO BE APPROVED BY ARCHITECT.
FACING OF FOURTH AND FIFTH STORIES TO BE BONDED INTO BACKING.
BRICK AND TERRA COTTA LAID UP IN GRAY MORTAR WITH WIDE JOINTS.
WROT AND HAMMERED IRON RAILING. ONE HALF ONLY SHOWN.
LIME STONE. PLATFORM AND CONSOLS.
SURFACES "S" HAVE INCISED LINE AND RUSTICATED CENTER.
THREE LANTERNS OF WROT IRON WITH BRASS FITTINGS. MILK WHITE GLASS.
SHAFTS OF COLUMNS OF COLORED MARBLE. - HONED FINISH.
ENTRANCE DOOR AND SCREEN OF WROT IRON. PLATE GLASS.
FENCE OF WROT IRON. (SEE 1ST STORY PLAN)
WHITE GRANITE DOOR SILL. PLATFORM AND STEP. AREA COPINGS. SAME.
SEE SUPPLEMENTARY DRAWING FOR DETAILS OF AREA ETC.
RUSH LINE STONE (TABLE SURFACE)
FACE LINE STONE COURSES SETBACK BACK TO RECEIVING HOUSE
BUILDING LINE
TOPS OF PROJECTIONS FLASHED WITH LT. COPPER.
WINDOWS FROM 4TH TO 11TH STORIES INC. PROJECT 3" BEYOND BUILDING LINE.
FIFTH
FOURTH
THIRD
SECOND
FIRST
3RD STORY CORBELS PROJECT 12".
1ST AND 2ND STORY WINDOWS SILLS PROJECT BEYOND BUILDING LINE.
DATUM 01-0"

STREET ARCHITECTURE IN NEW YORK

Israels & Harder, Architects

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OXFORD REALTY CO.

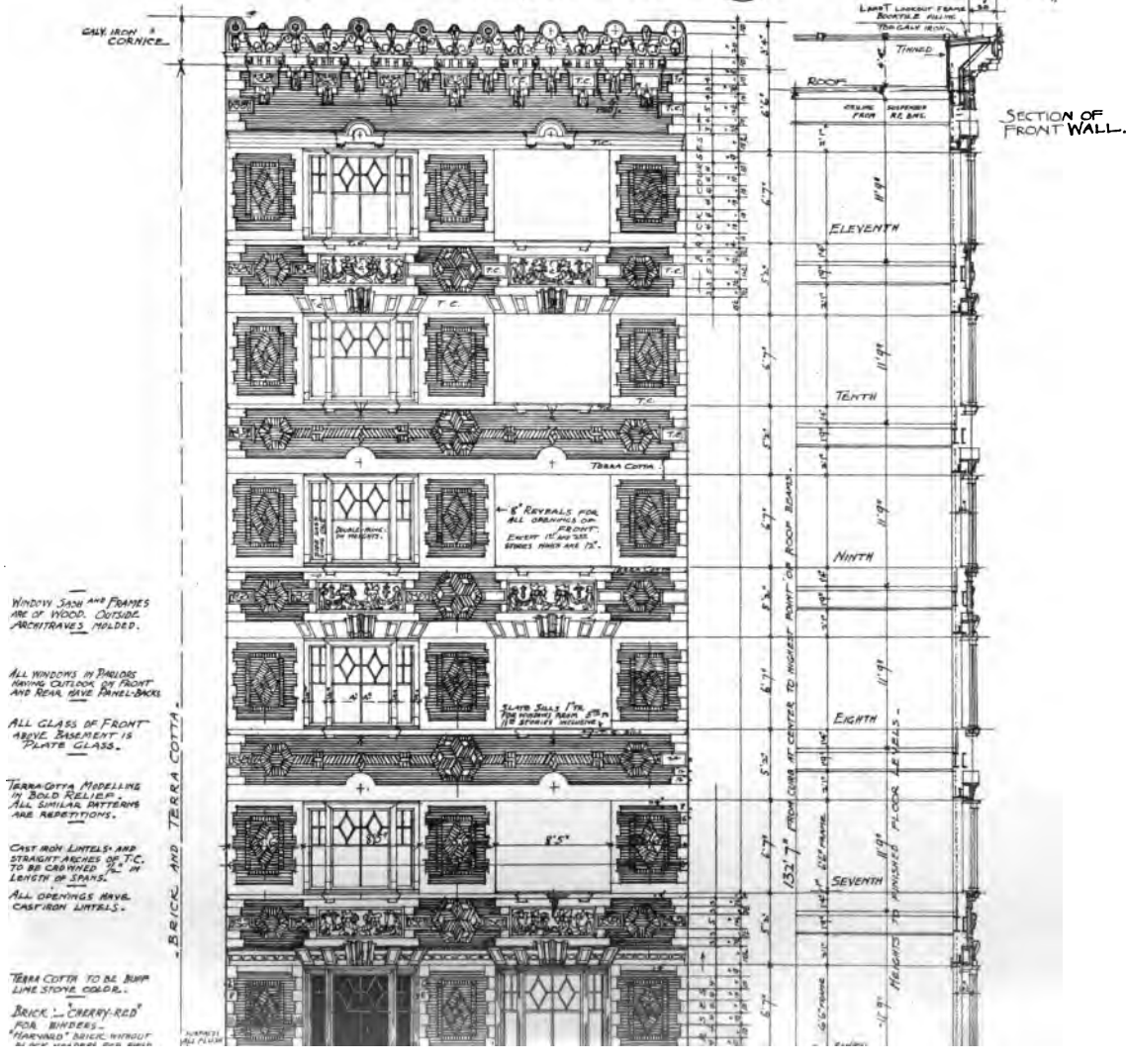
APARTMENT HOTEL

Nos. 70 and 72 WEST 55th STREET, NEW YORK.

FRONT ELEVATION (13)

SCALE:- 1/4 INCH = 1 FOOT

Israels & Harder, Archts. 31 West 31st St. New York City.



WINDOW SASH AND FRAMES ARE OF WOOD. OUTSIDE ARCHITRAVES MOLDED.

ALL WINDOWS IN PARLORS HAVING OUTLOOK ON FRONT AND REAR HAVE PANEL-BACKS.

ALL GLASS OF FRONT ABOVE BASEMENT IS PLATE GLASS.

TERRA COTTA MODELLING IN BOLD RELIEF. ALL SIMILAR PATTERNS ARE REPETITIONS.

CAST IRON LINTELS AND STRAIGHT ARCHES OF T.C. TO BE CAMBERED 1/2" IN LENGTH OF SPANS.

ALL OPENINGS HAVE CAST IRON LINTELS.

TERRA COTTA TO BE BUFF LIME STONE COLOR.

BRICK :- "CHERRY RED" FOR BINDERS. "HARVARD" BRICK WITHOUT BLACK HEADERS FOR FIRST

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MORTUARY CHAPEL, NORWOOD, MASS.
Cram, Goodhue & Ferguson, Architects

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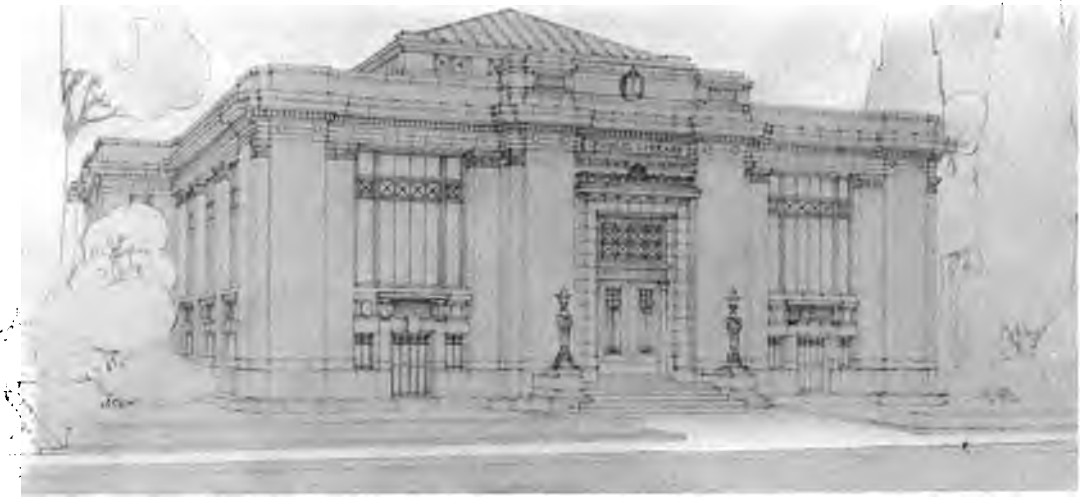

PUBLIC LIBRARY, COLORADO SPRINGS, COLORADO
Calvin Kiessling, Architect

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Front Elevation

UNITED STATES COURT HOUSE AND POST OFFICE, PROVIDENCE, R. I.

Clark & Howe, Architects

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PEMBERTON BUILDING, BOSTON, MASS.
Fehmer & Page, Architects

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Jas. T. Kelley, Architect

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Stone, Carpenter & Willson, Architects

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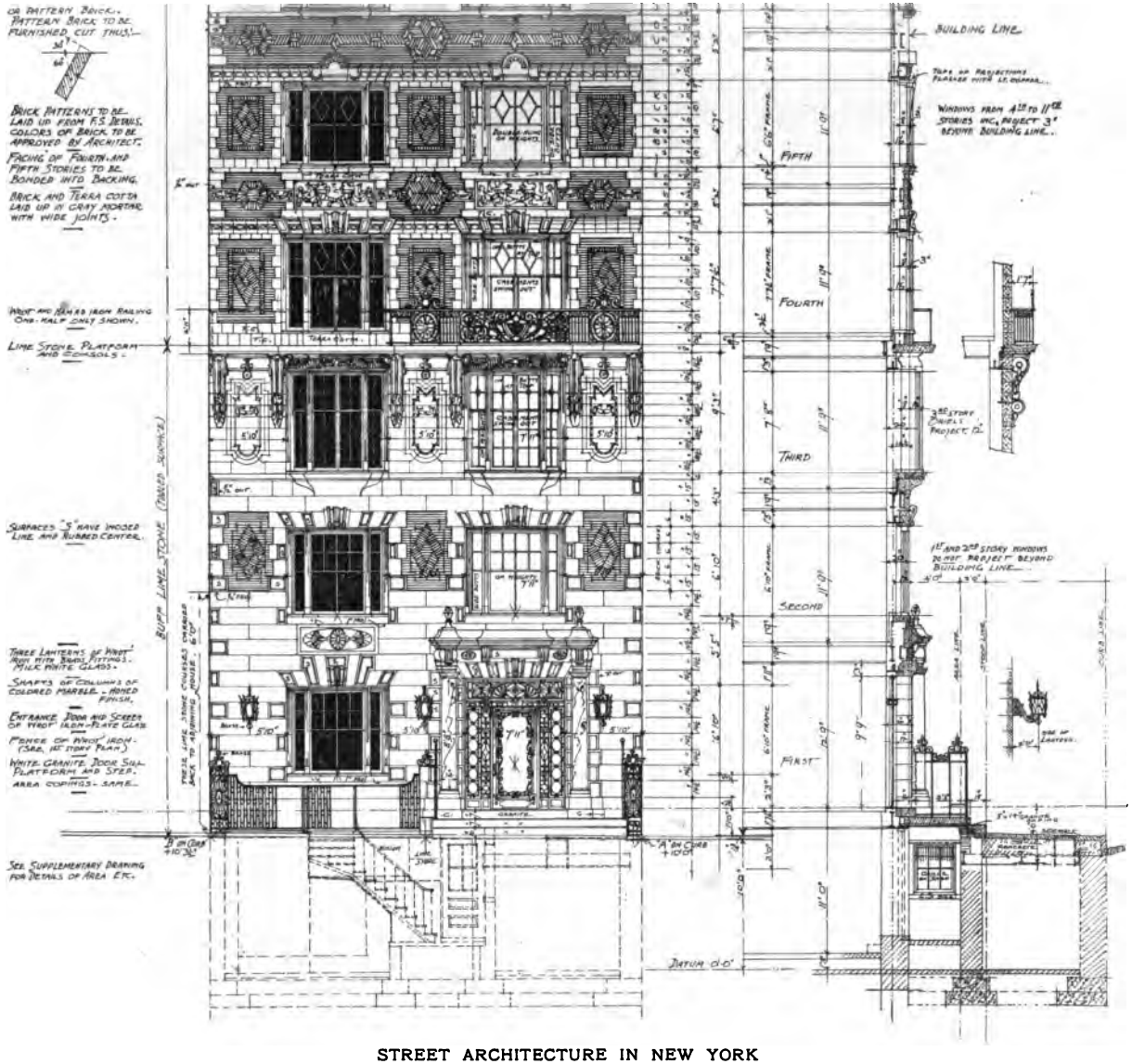

STREET ARCHITECTURE IN NEW YORK

Israels & Harder, Architects

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OXFORD. REALTY CO.

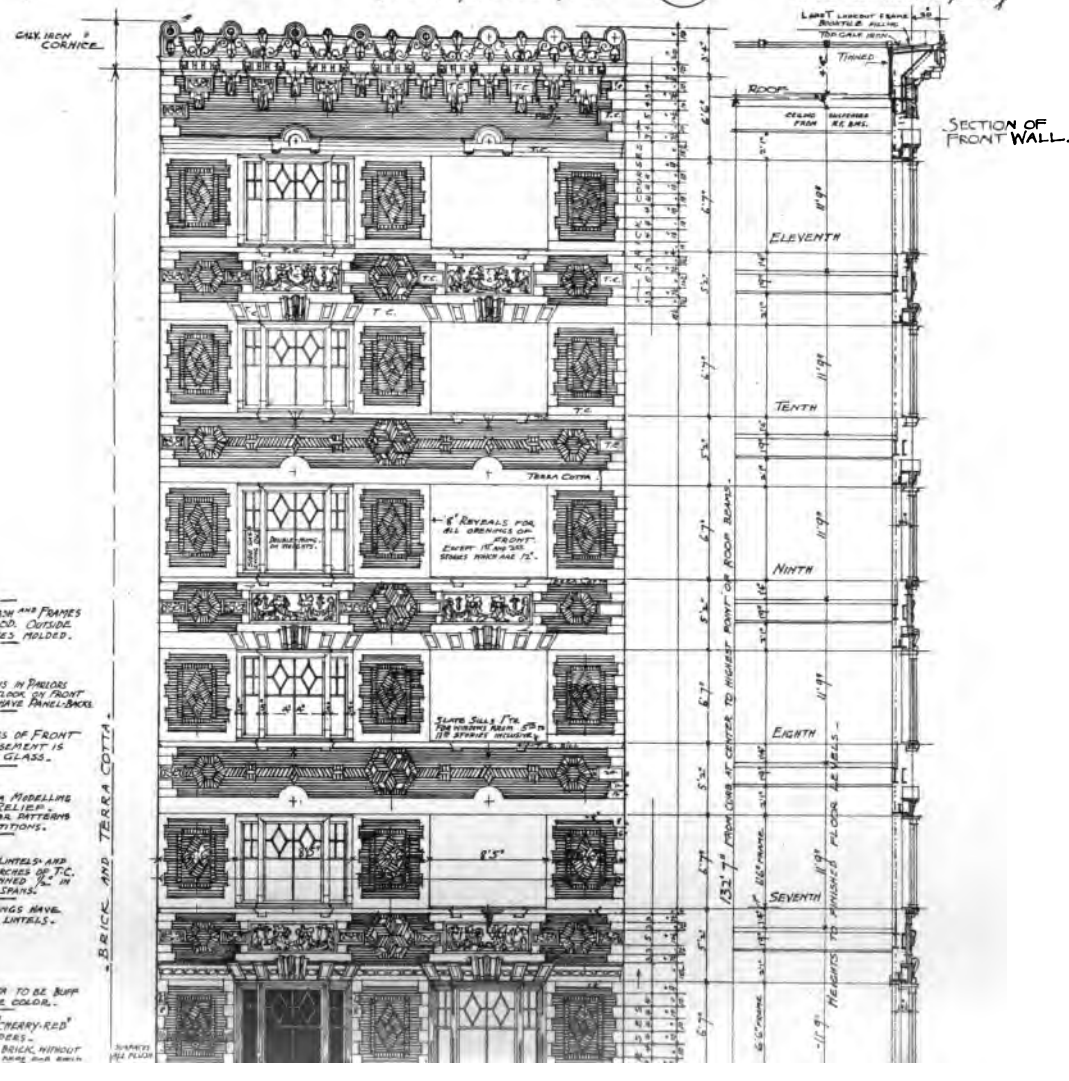
APARTMENT HOTEL

Nos. 70 and 72 WEST 55TH STREET, NEW YORK.

FRONT ELEVATION (13)

SCALE:- ½ INCH = 1 FOOT

Israels & Harder, Archts.
31 West 31st St. New York City.


CAST. IRON & CORNICE
BRICK AND TERRA COTTA
TERRA COTTA
6" REVEALS FOR ALL OPENINGS OF FRONT. EXCEPT 1ST AND 2ND STORIES WHICH ARE 12".
SLATE SILLS 1"TH. FOR WINDOWS ABOVE 1ST TO 1ST STORIES INCLUSIVE
T.C.
ROOF
ELEVENTH
TENTH
NINTH
EIGHTH
SEVENTH
HEIGHTS TO UNDERSIDE OF FLOOR BEAMS.
132'-7" FROM CURB AT CENTER TO HIGHEST POINT OF ROOF BEAMS.

SECTION OF FRONT WALL.

WINDOW SASH AND FRAMES ARE OF WOOD. OUTSIDE ARCHITRAVES MOLDED.

ALL WINDOWS IN PARLORS HAVING OUTLOOK ON FRONT AND REAR, HAVE PANEL-BACKS.

ALL GLASS OF FRONT ABOVE BASEMENT IS PLATE GLASS.

TERRA-COTTA MODELLING IN BOLD RELIEF. ALL SIMILAR PATTERNS ARE REPETITIONS.

CAST IRON LINTELS AND STRAIGHT ARCHES OF T.C. TO BE CROWNED ¼" IN LENGTH OF SPANS.

ALL OPENINGS HAVE CAST-IRON LINTELS.

TERRA COTTA TO BE BUFF LIME STONE COLOR.

BRICK "CHERRY-RED" FOR BINDERS. "HARVARD" BRICK, WITHOUT

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MORTUARY CHAPEL, NORWOOD, MASS.
Cram, Goodhue & Ferguson, Architects

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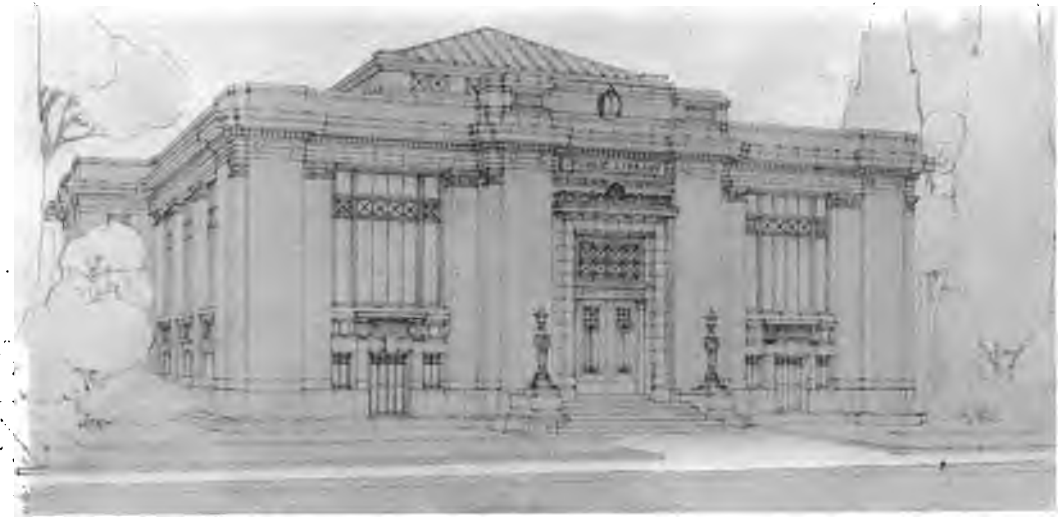

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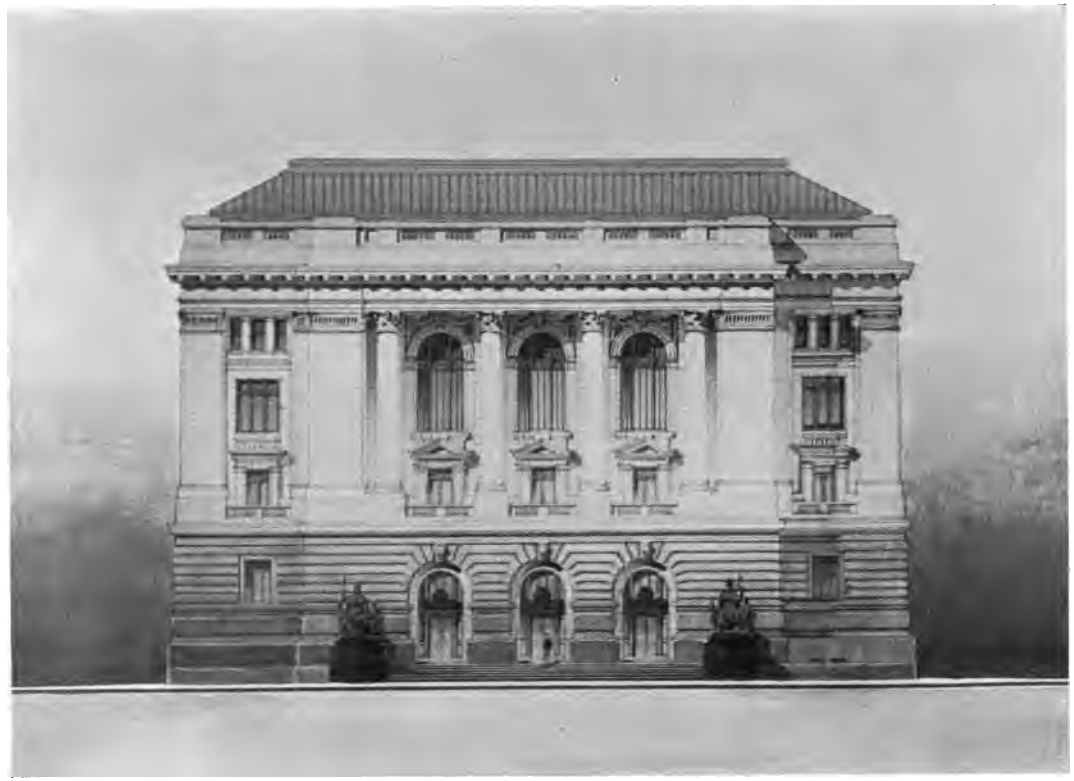

Front Elevation

UNITED STATES COURT HOUSE AND POST OFFICE, PROVIDENCE, R. I.

Clark & Howe, Architects

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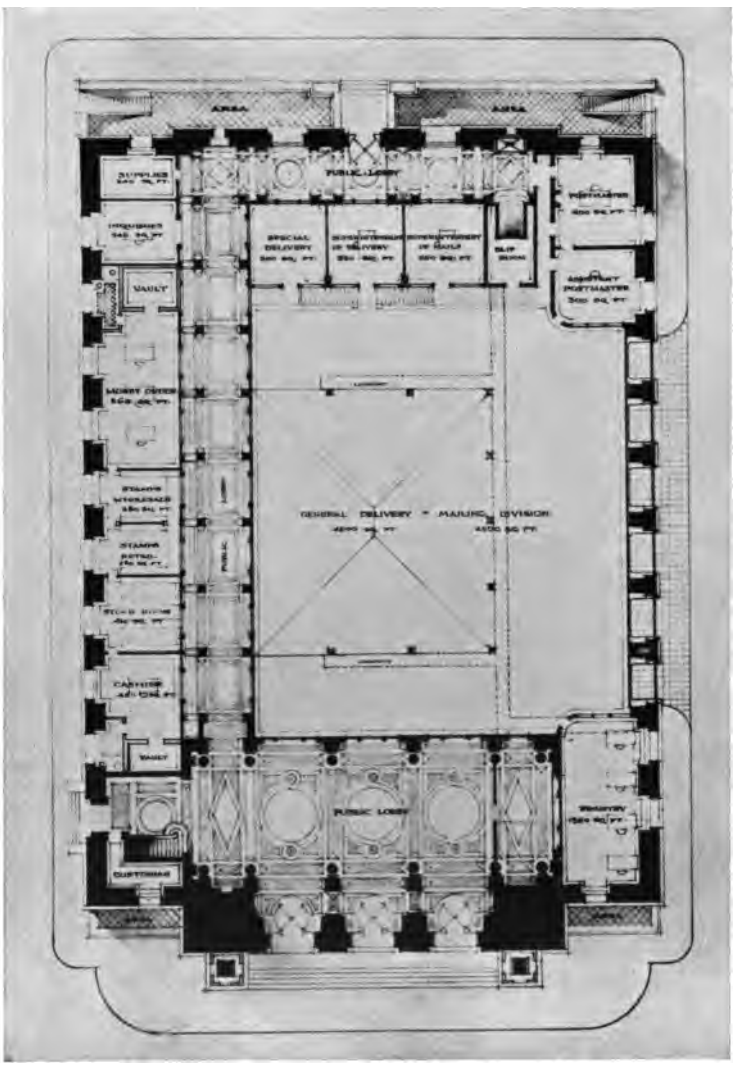

1st Floor Plan

UNITED STATES COURT HOUSE AND POST OFFICE, PROVIDENCE, R. I.

Clark & Howe, Architects

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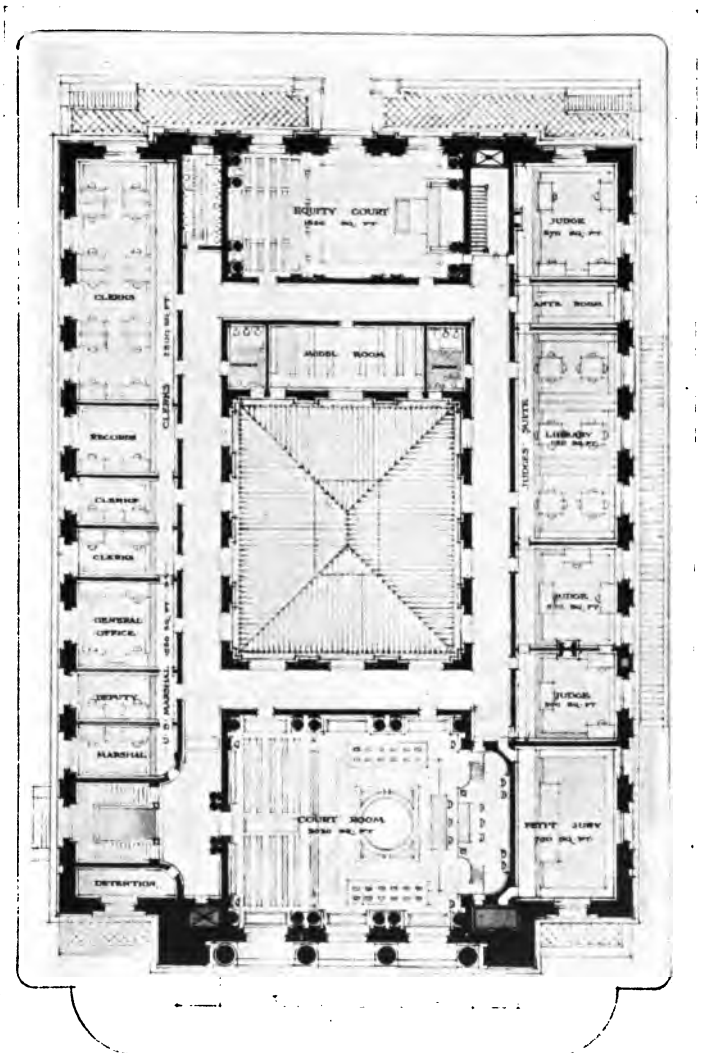

2nd Floor Plan

UNITED STATES COURT HOUSE AND POST OFFICE, PROVIDENCE, R. I.

Clark & Howe, Architects

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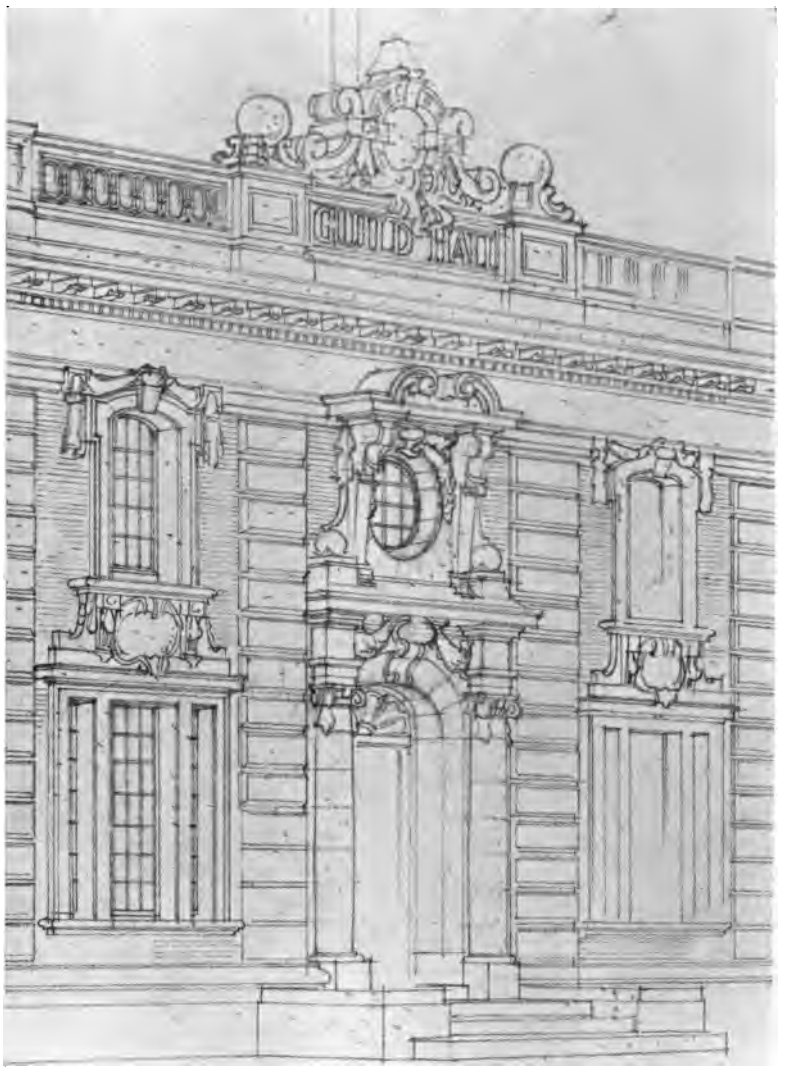

DETAIL OF BUILDING AT ST. LOUIS
Albert Kelsey, Architect

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J. A. Schweinf.

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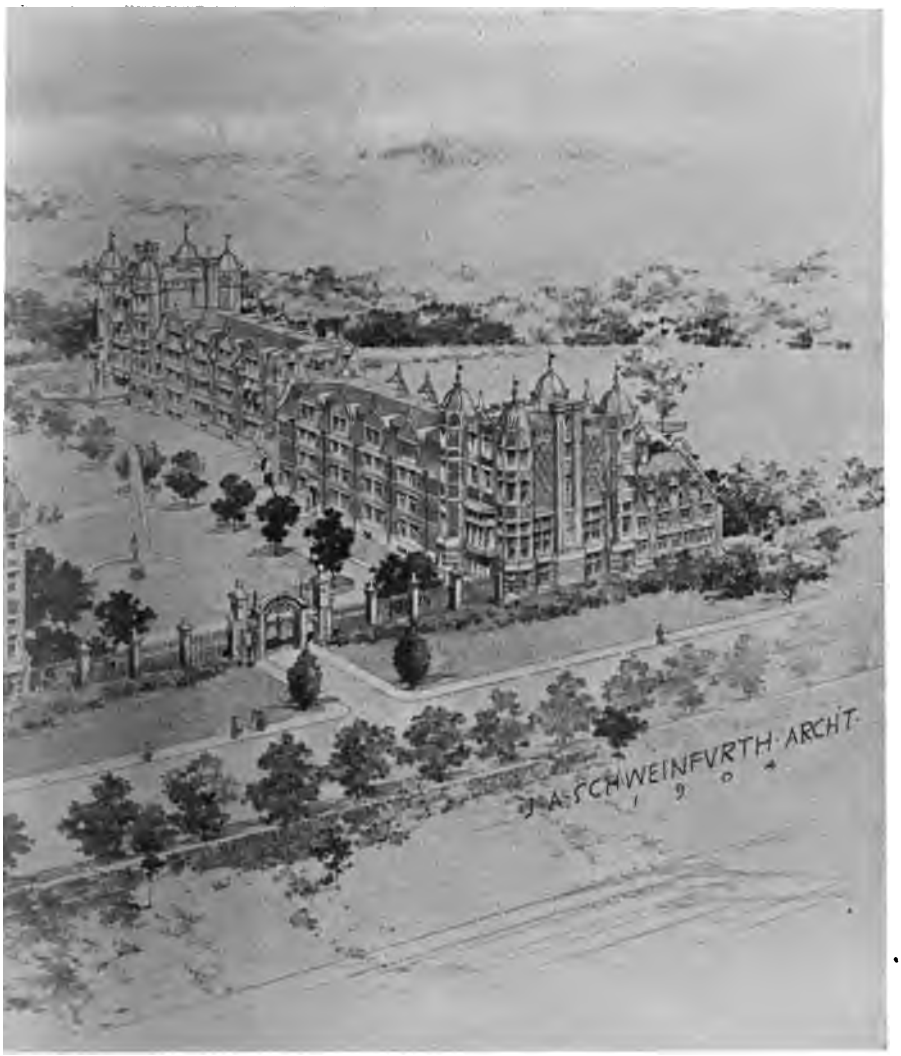

ESLEY COLLEGE
rth, Architect

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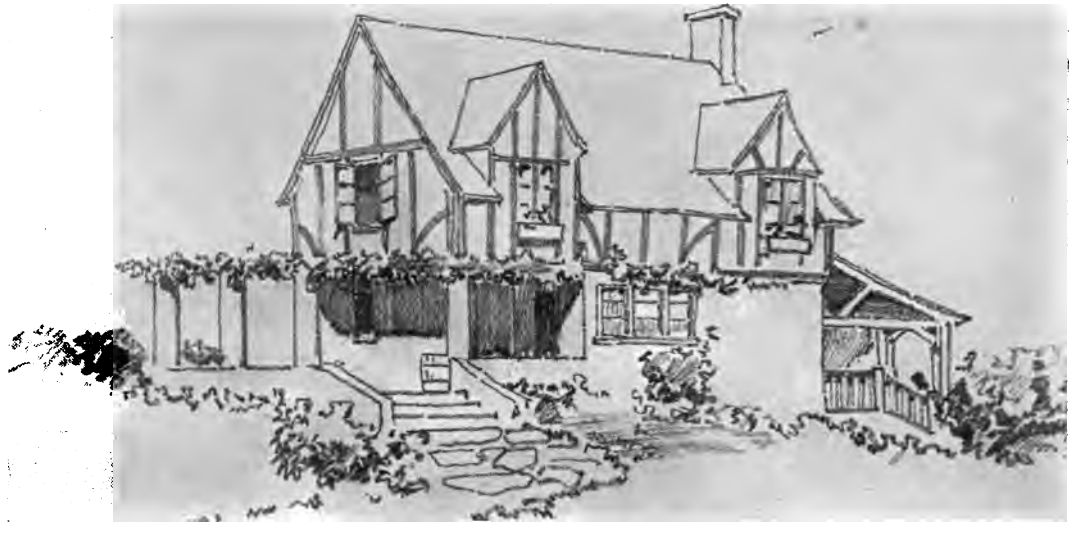
GATE LODGE FOR EDWARD CLARK ESQ
KILHAM AND HOPKINS ARCHITECT



GATE LODGE AT JAMAICA PLAIN, MASS.
Kilham & Hopkins, Architects

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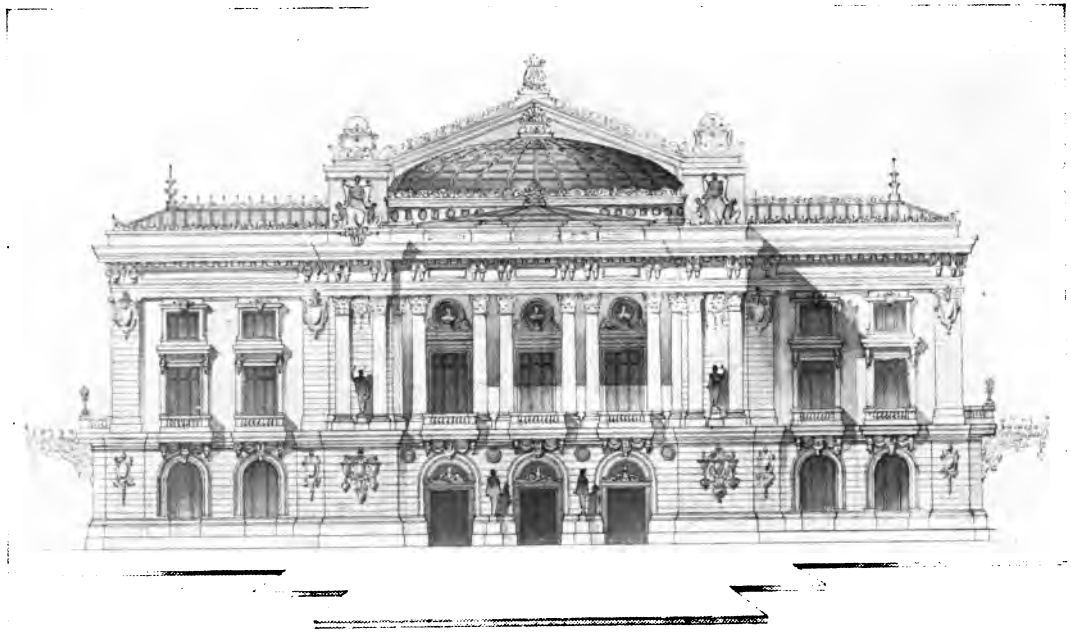

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C. E. Beyer, Architect

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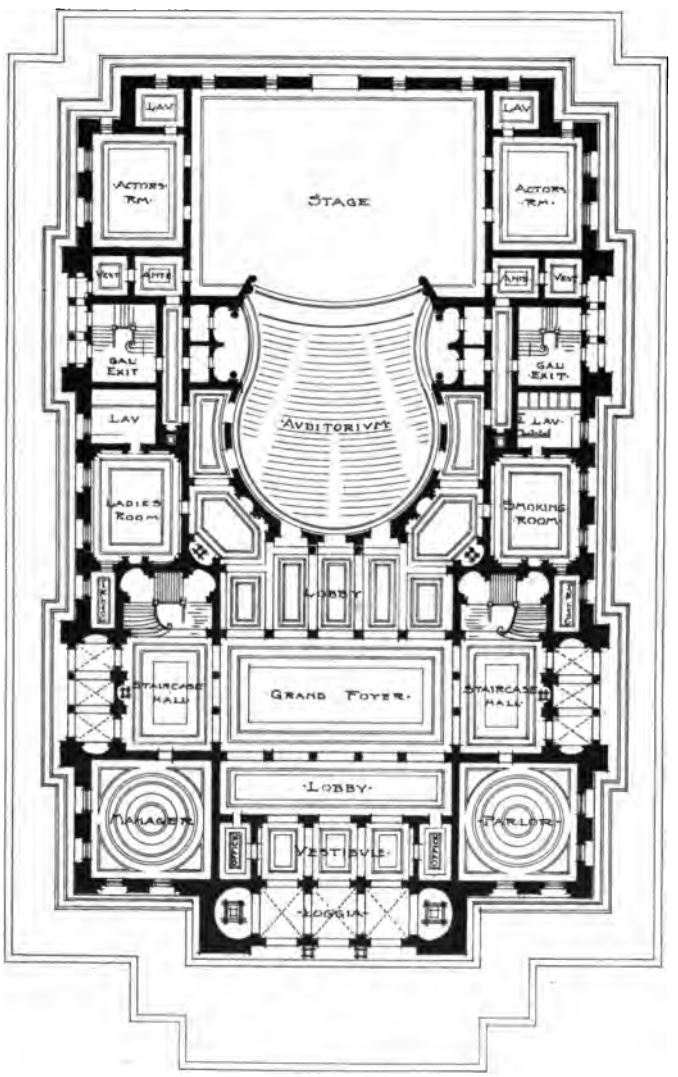

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DINING ROOM, "THREE RIVERS FARM"
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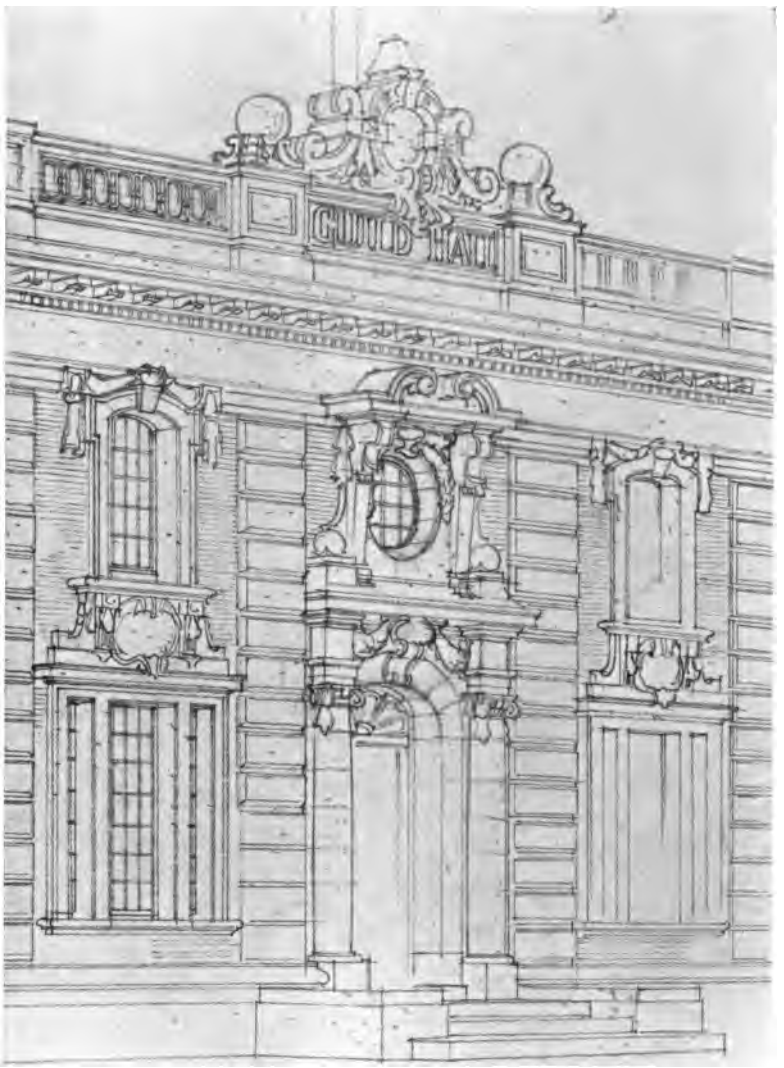

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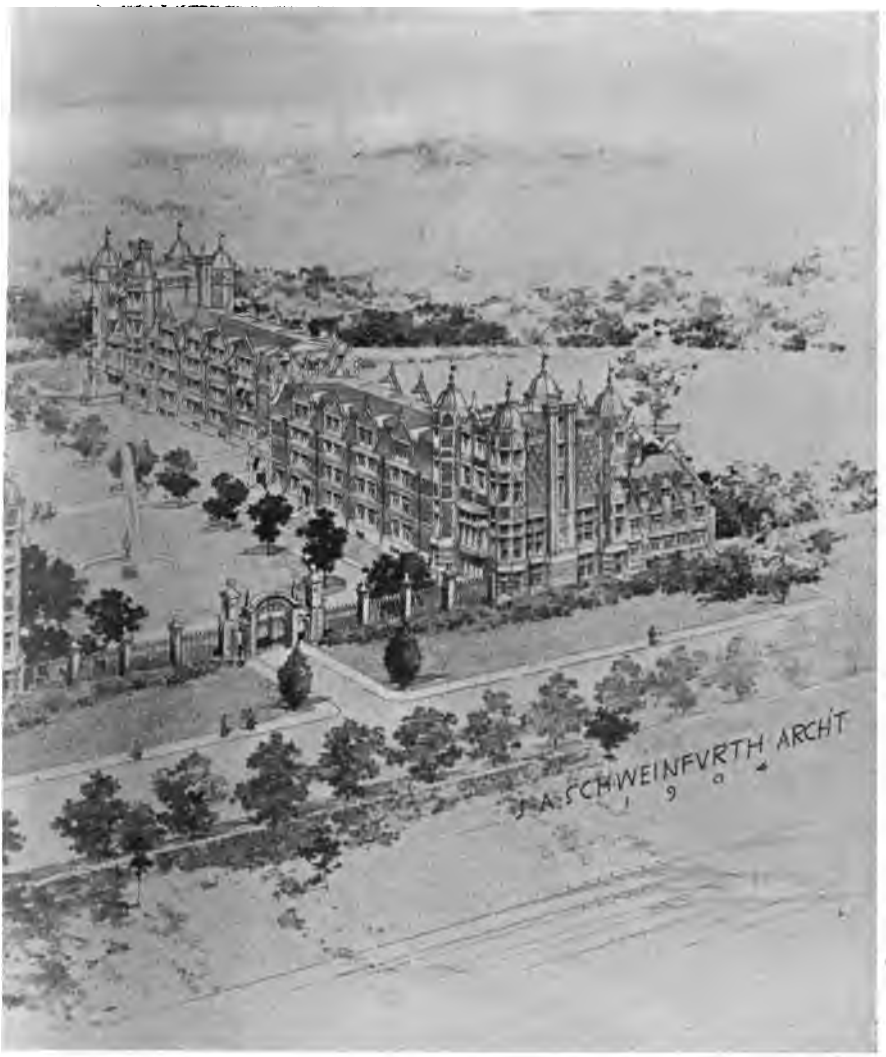

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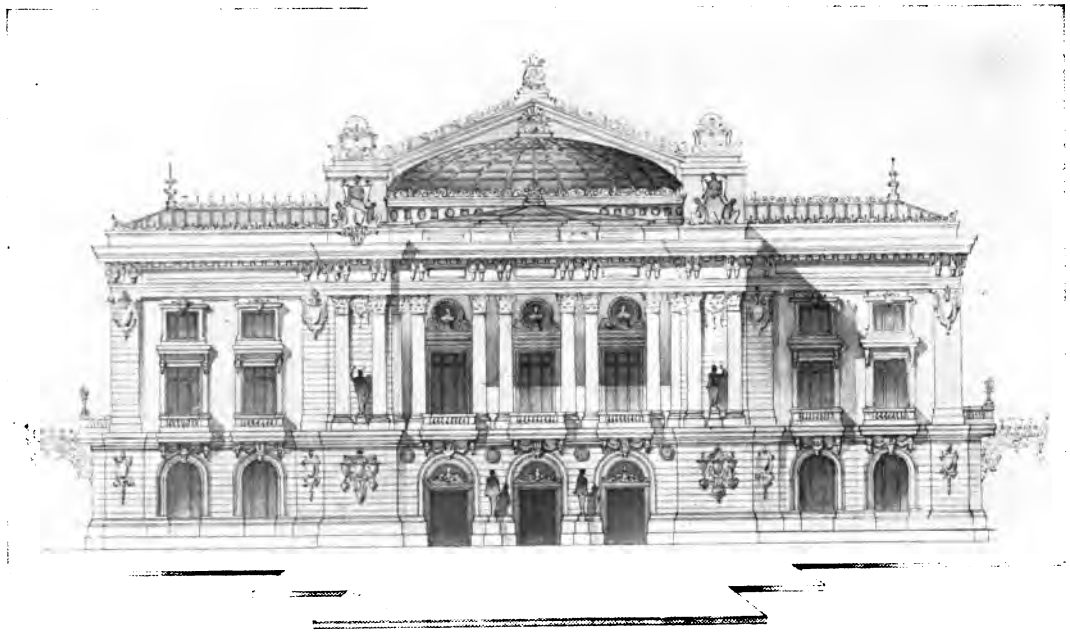

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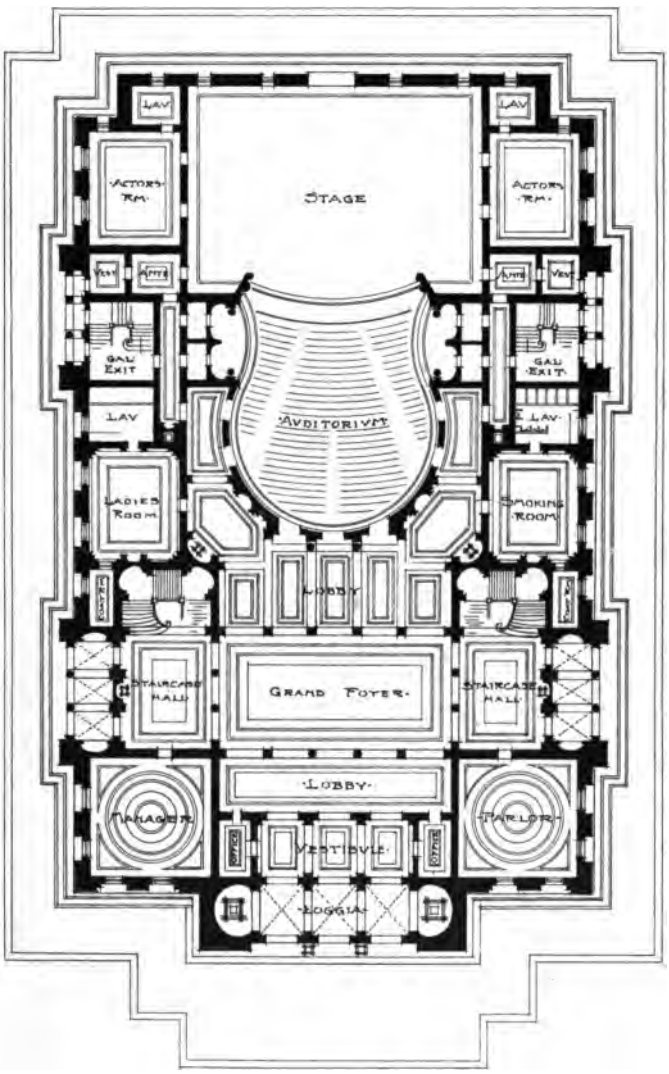

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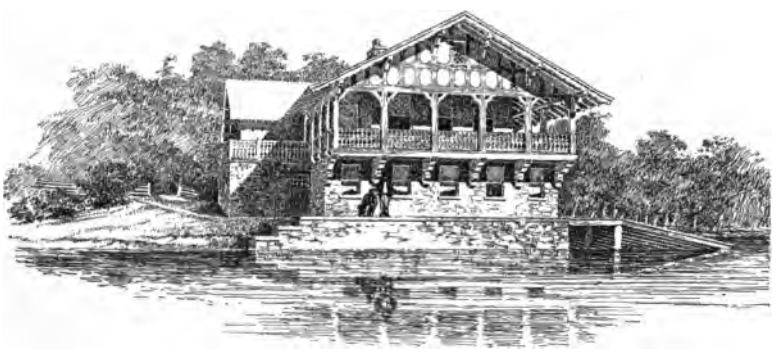

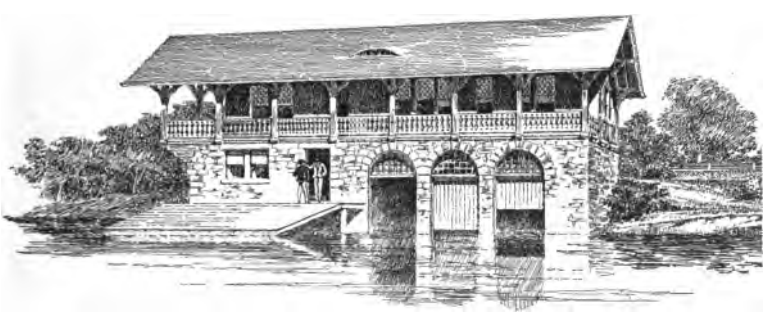

POLICE HEADQUARTERS, CHARLES RIVER RESERVATION

Stickney & Austin, Architects

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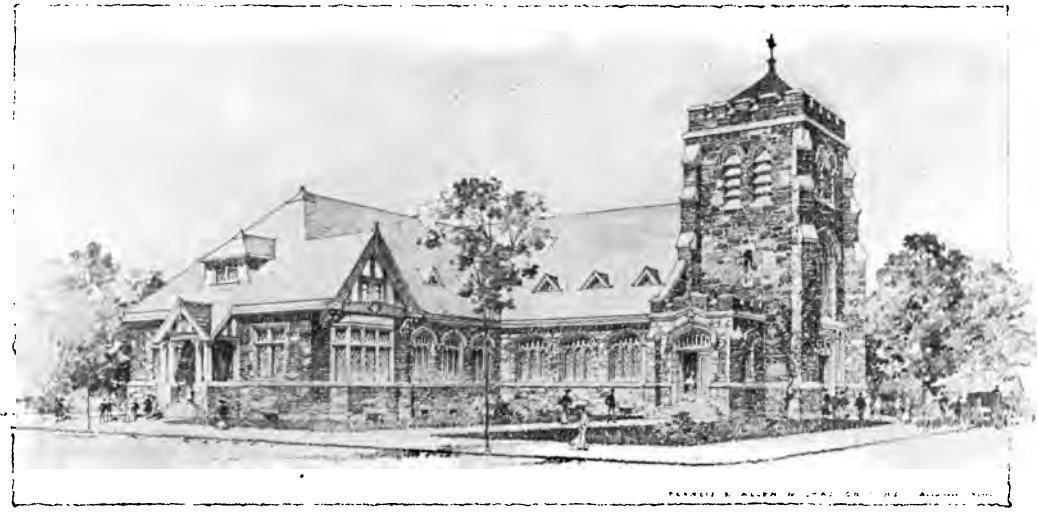

CHURCH AND PARISH HOUSE
Allen & Collins, Architects

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WOMAN'S HOSPITAL, NEW YORK
Allen & Collins, Architects

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SKETCH FOR HOUSE AT ARLINGTON, MASS.
Richard P. Hood, Architect

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APARTMENT HOTEL, BROOKLINE, MASS.
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Cram, Goodhue & Ferguson, Architects

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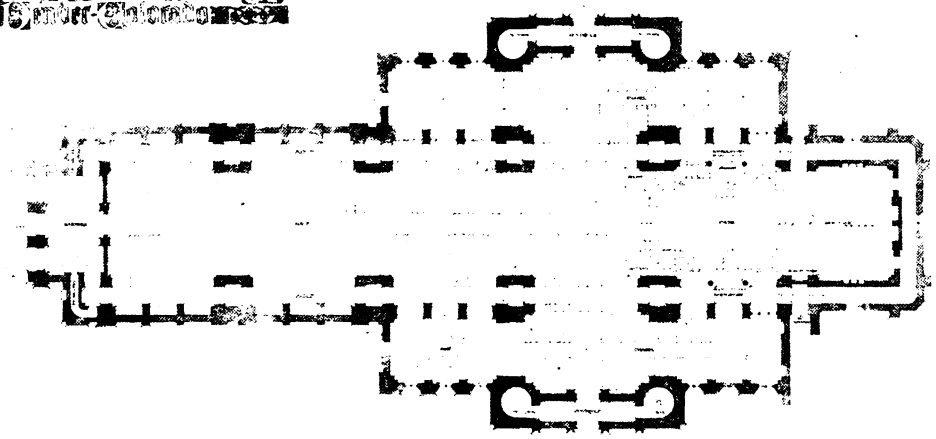

GROUND PLAN OF CATHEDRAL "A"

COMPETITIVE DESIGN FOR ST. JOHN'S CATHEDRAL, DENVER, COL.
Cram, Goodhue & Ferguson, Architects

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INTERIOR, THREE RIVERS FARM, DOVER, N. H.
Chapman & Frazer, Architects

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CHAPEL AT MANCHESTER, MASS.
James T. Kelley, Architect

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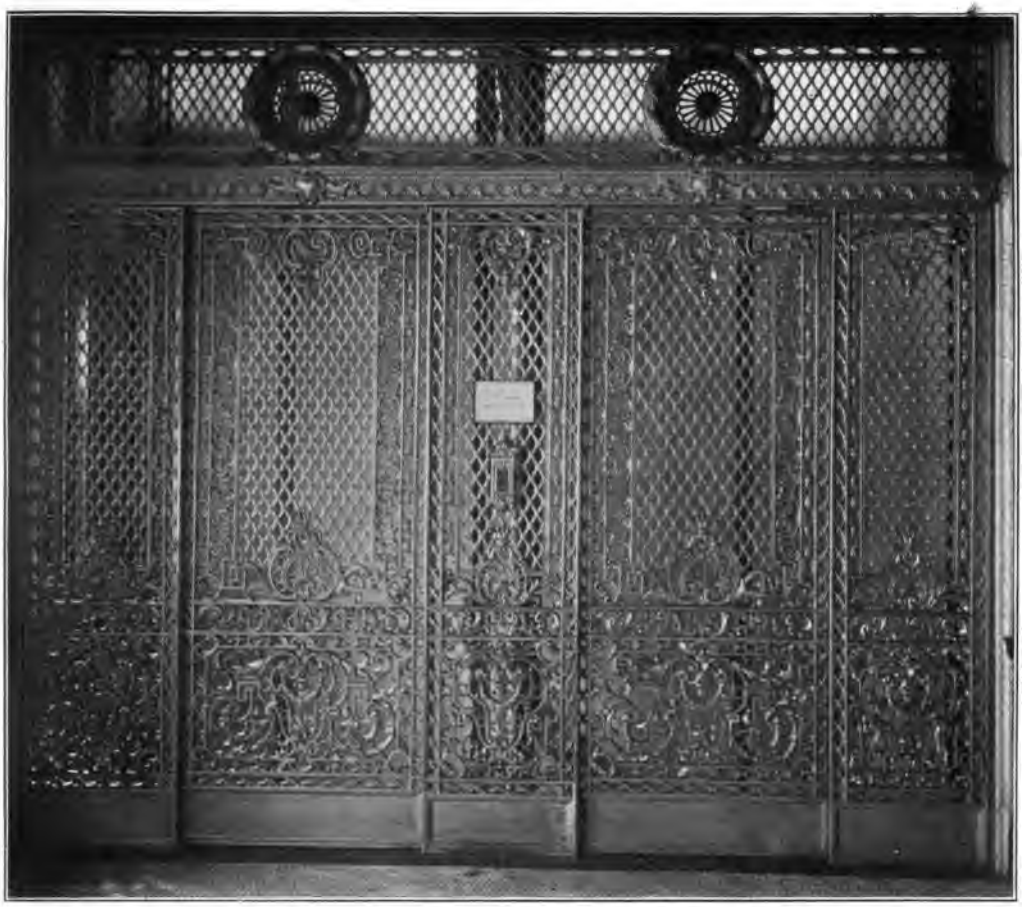

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We particularly desire opportunity to make up sketches an
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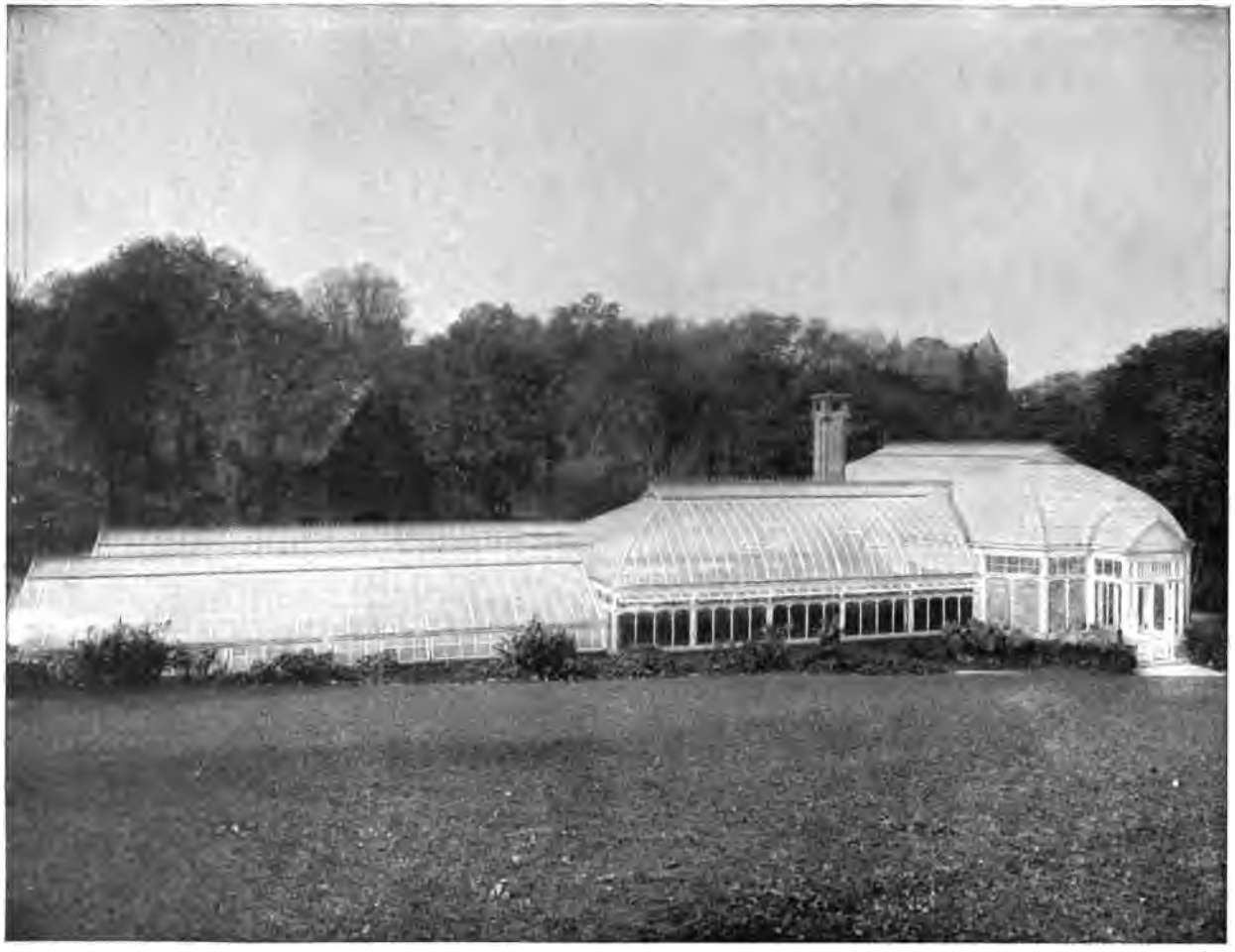

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Guy King, Architect, Philadelphia, Pa.

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A scientific insulator and deafener. An indestructible cushion of dead-air spaces which gives the most perfect conditions for insulating heat and absorbing and dissipating sound waves. Uninflammable and decay, moth and vermin proof.

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HOUSE ON THE SOUTH SHORE
Charles E. Patch, Architect

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The New Jersey Zinc Co.

FREE

OUR PRACTICAL PAMPHLETS:

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"French Government Decrees"

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New York

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Built by George A. Fuller Co.

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Long Distance
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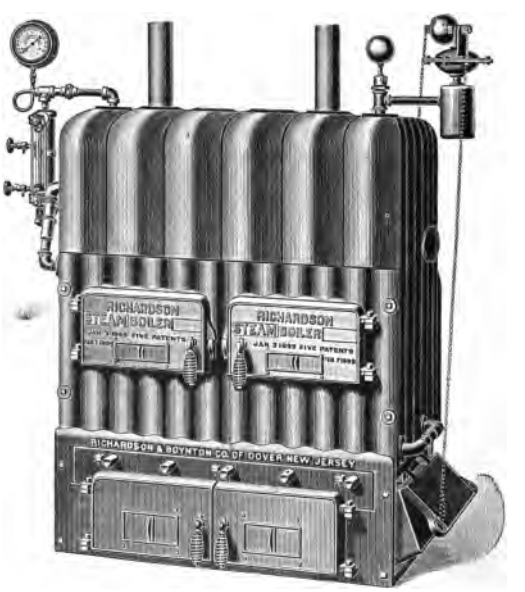

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Edward P. Dana, Architect Snow & Barbour, Engineers

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Manufacturers of a Superior Quality of

Enameled Brick and Tile for Exteriors and Interiors

(GUARANTEED NOT TO CRAZE OR SCALE)

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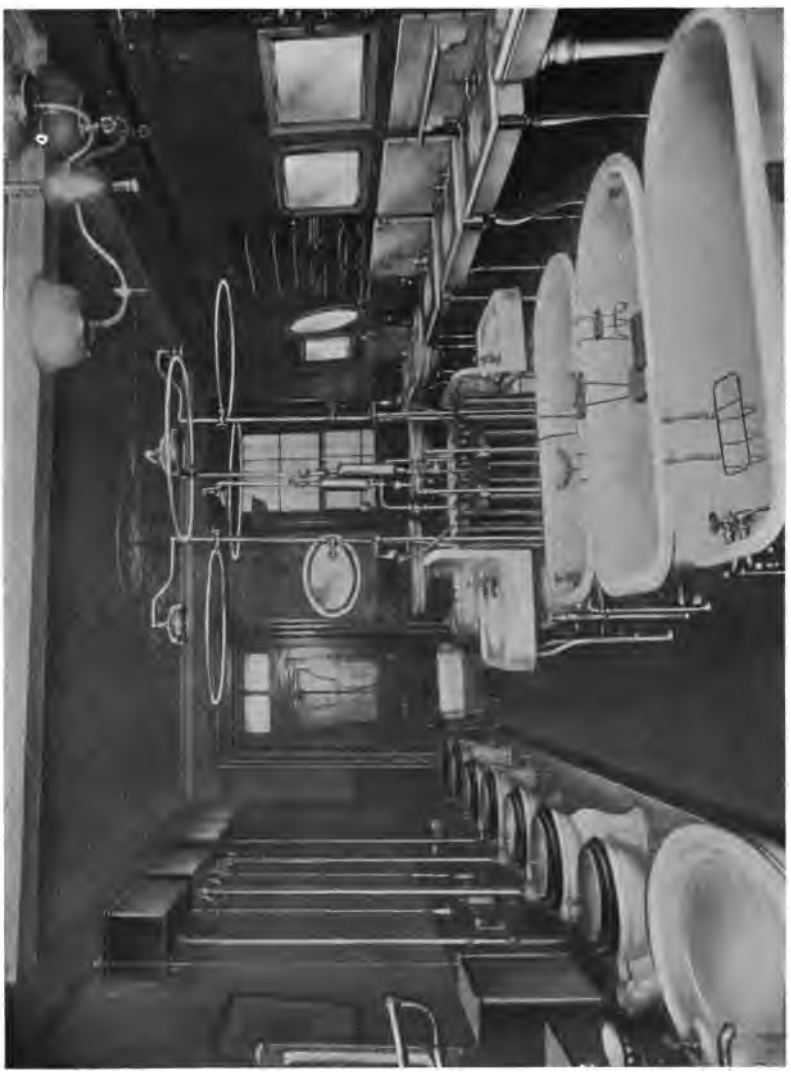

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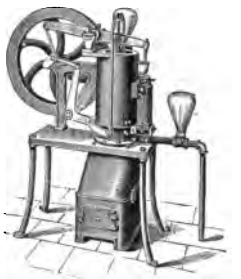

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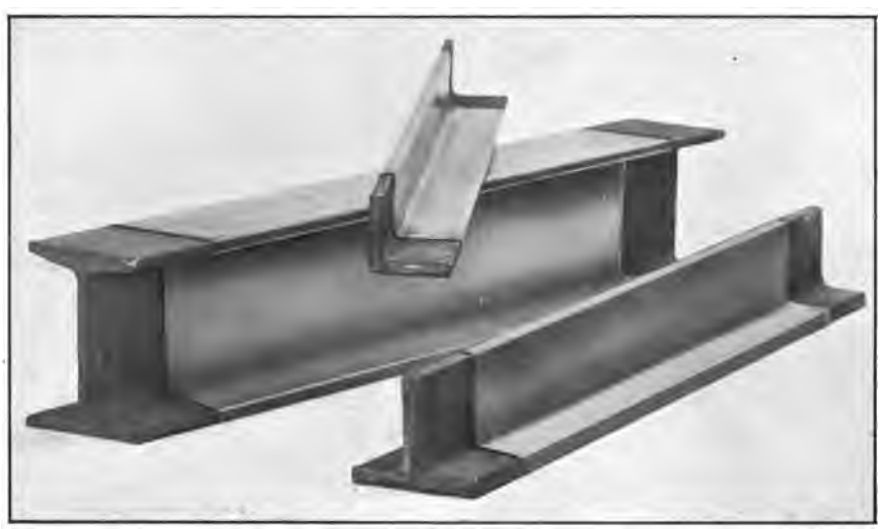

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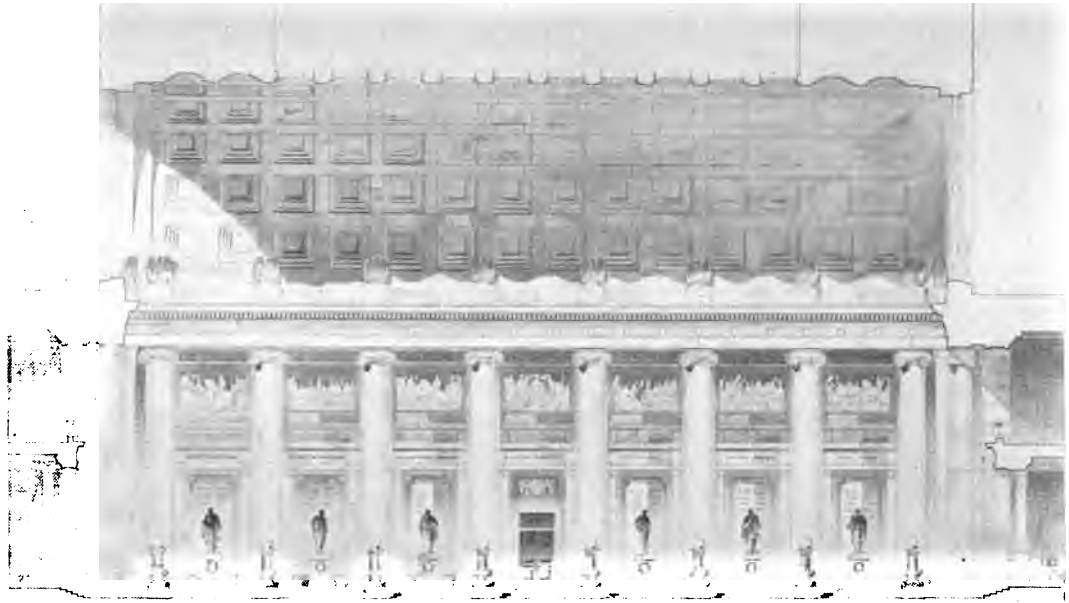

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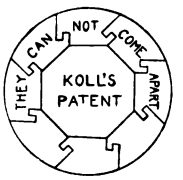

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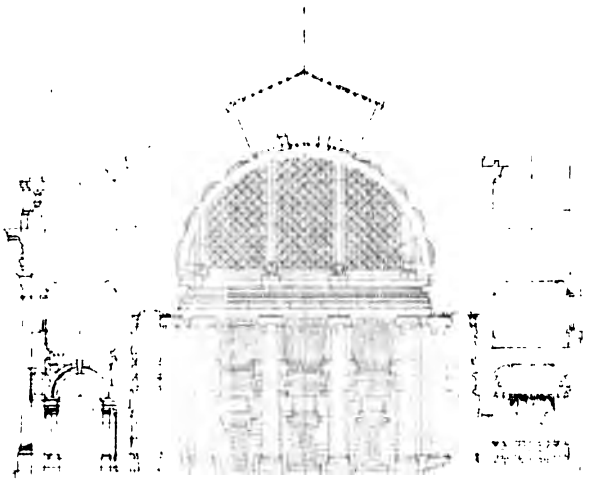

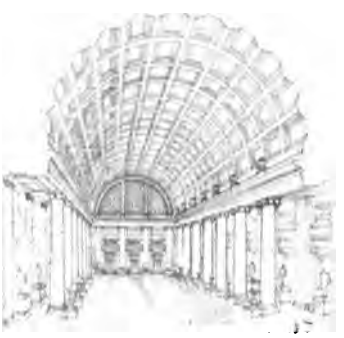

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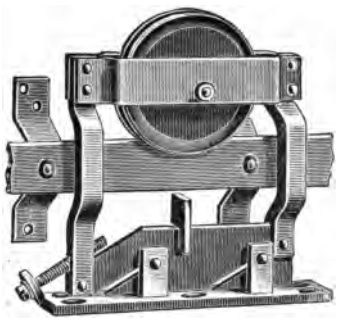

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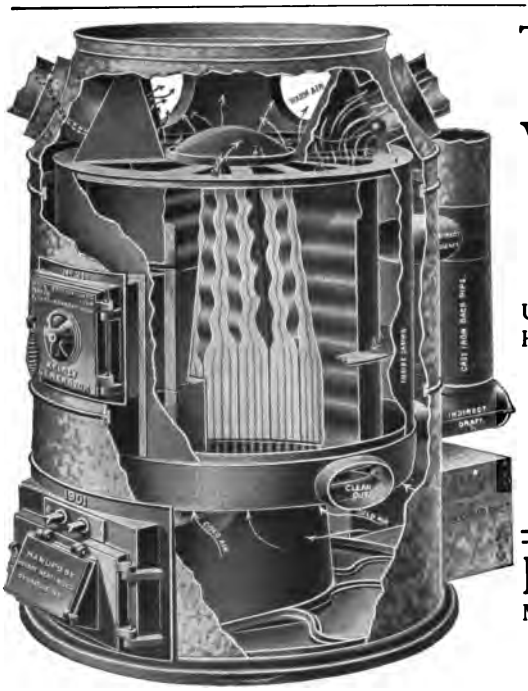

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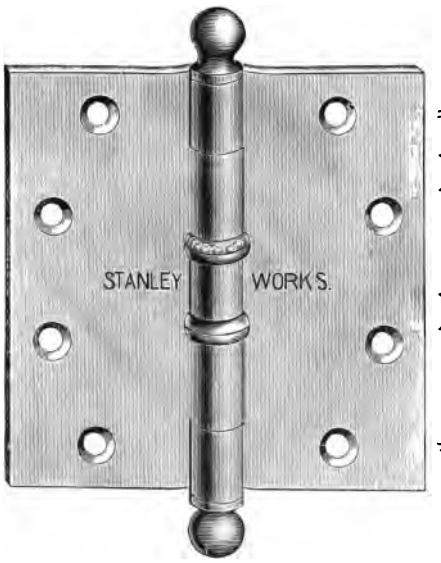

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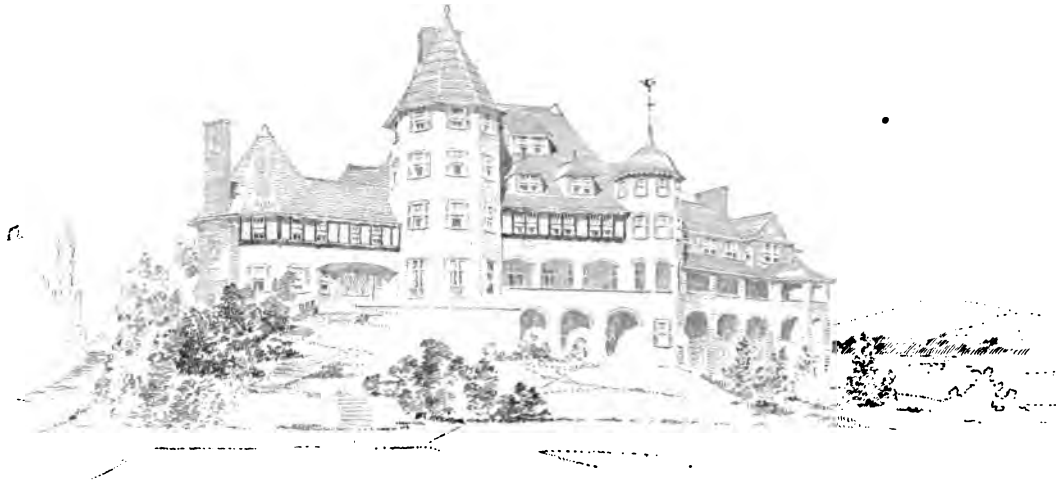

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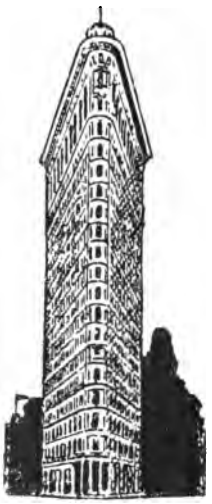

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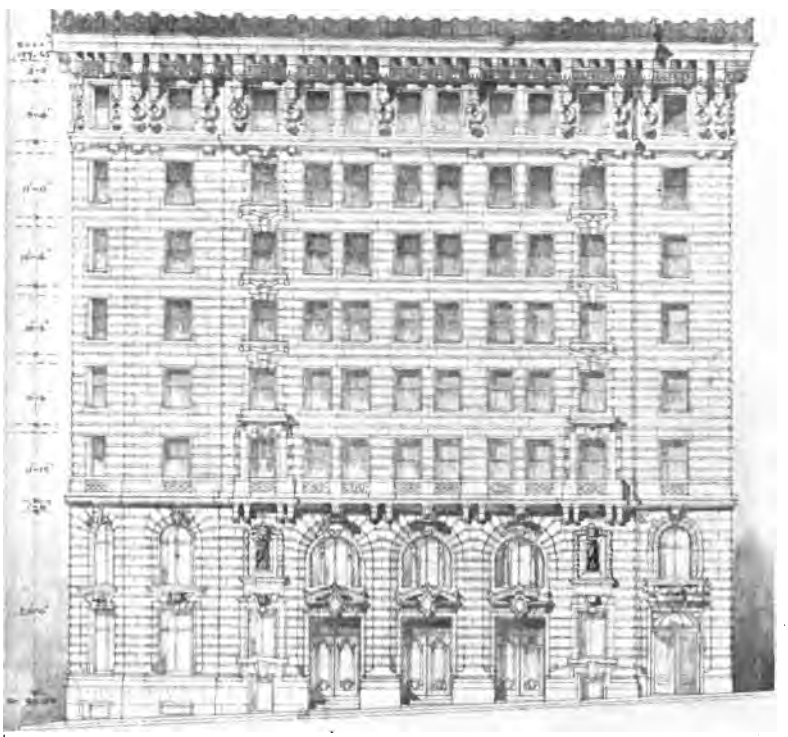

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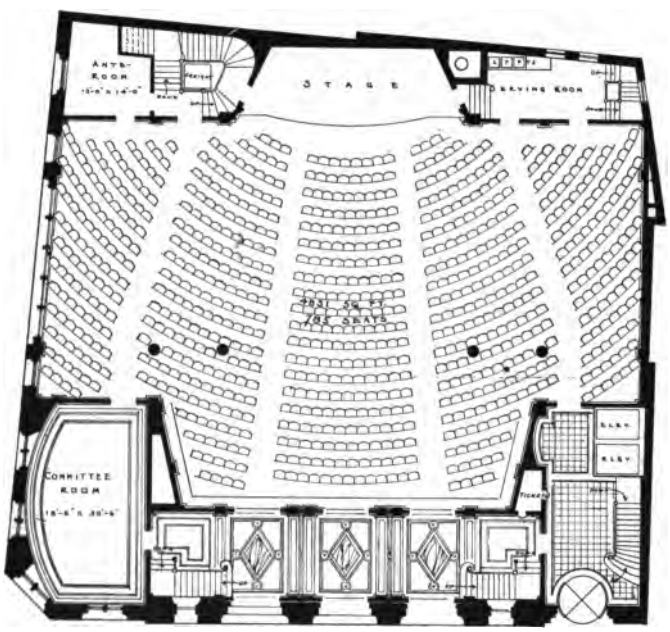

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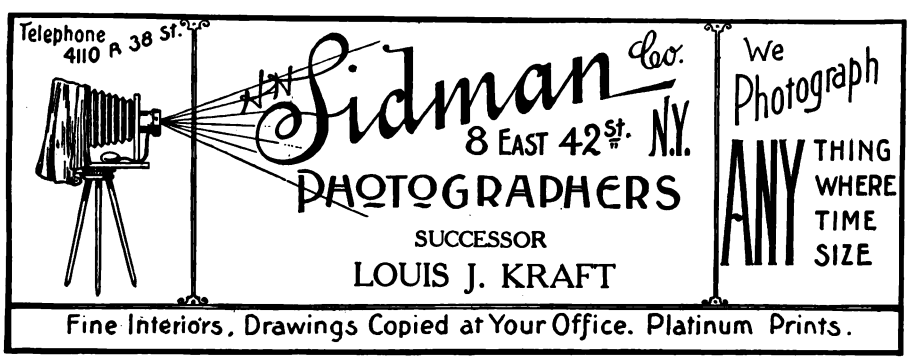

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